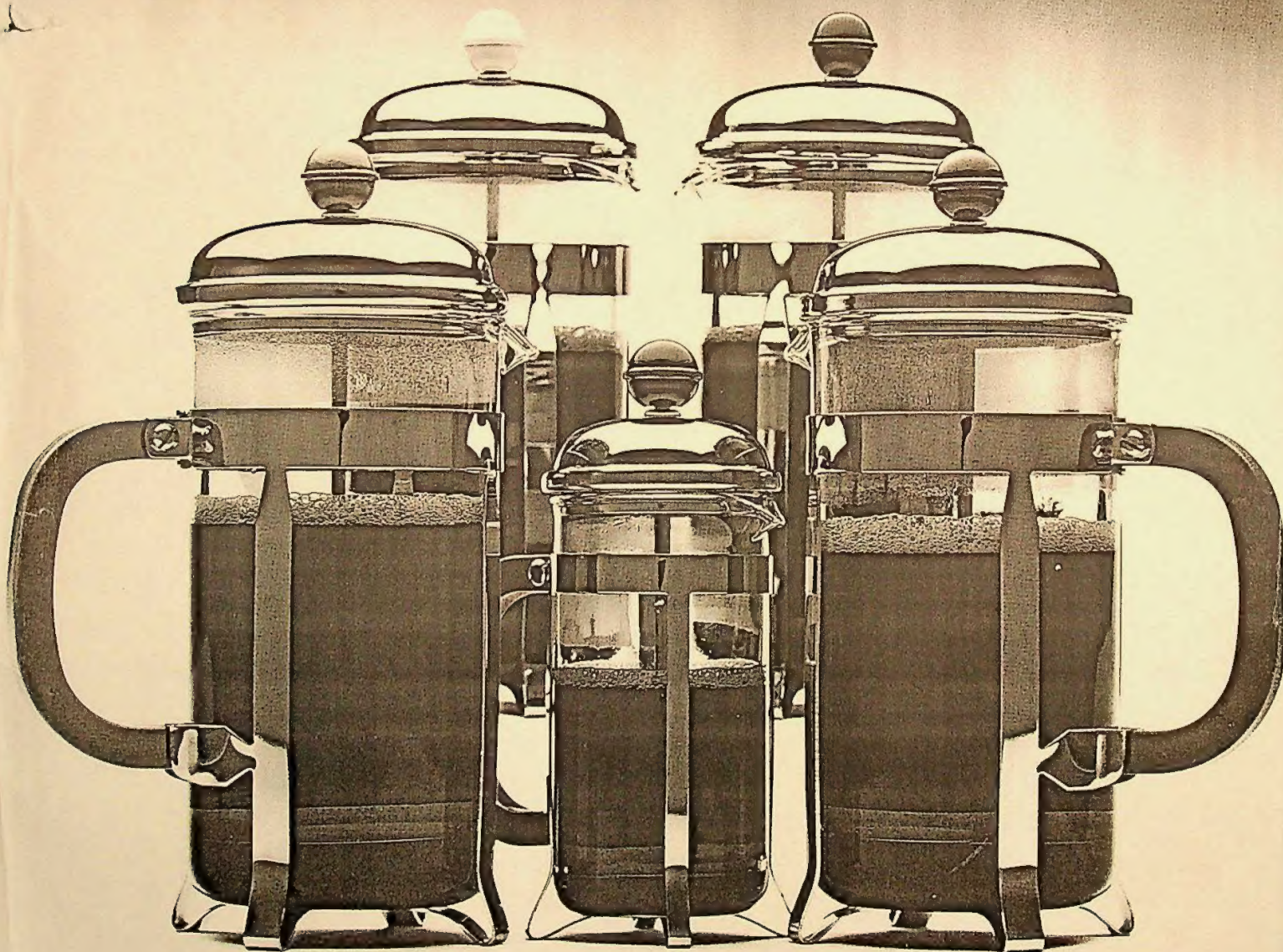


07/319

*The French Press Coffee Maker*

# BONJOUR

FOR GOURMET COFFEE IN AN INSTANT



*C lours*

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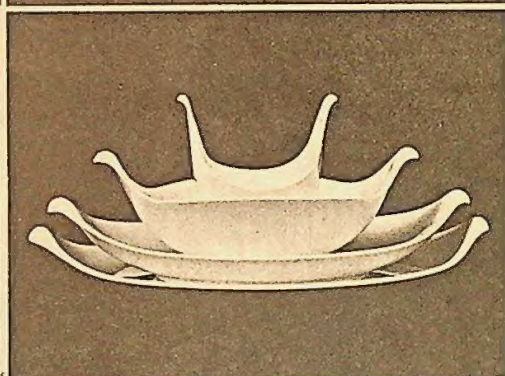
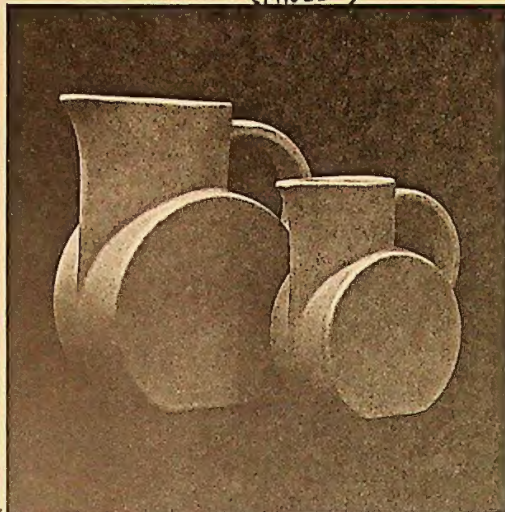
NOV 12 1996

GROUP 2900

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D7-319



4 Eva Zeisel. Brocche per la fabbrica di maioliche di Schramberg (Germania), ca. 1929.  
5 Piatti a ciotole «Century» per Hallcraft (USA), ca. 1957.  
6 Recipienti per sale e pepe «Town and Country» per la ditta Red Wing USA, ca. 1946.  
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because I respected their love of beauty as a very personal matter.

Eva Zeisel's biography appears no less exciting than the heroine's tale in a historical novel. In 1906, she was born, as Eva Polanyi-Stricker, in Budapest. In 1923, she entered the Academy of Fine Arts in Budapest to study painting. After only a few semesters, however, she decided to learn a trade—in order to avoid dilettantism—and began an apprenticeship in ceramics. In 1928 she started to work as a ceramist in the pottery at Schramberg, in the Black Forest. It was there that she moved from artisanship to industrial production. In 1930, she went to Berlin to work for Messrs. Chr. Carlstens. Two years later she went to the Soviet Union. There she worked for a number of china factories in the Ukraine, and for the Lomonosov Works in Leningrad; in this period she developed an apprentice training program. She was appointed artistic director of the porcelain and glass industries of the USSR in 1934.

In 1936, she was imprisoned by Stalin's secret police under an accusation for participation in a plot by Trotsky to assassinate Stalin. Miraculously, she escaped execution and was released from prison in 1937 whereupon she fled to Vienna. On March 12, 1938—when the Nazis took over—Eva Stricker took one of the last trains out of Austria.

She went to London where she married Hans Zeisel, a lawyer. In the same year, the couple emigrated to the United States.

Eva Zeisel took up teaching at the Pratt Institute in Brooklyn, N.Y., the leading contemporary school of industrial design. At this school, ceramics was still regarded and taught exclusively as craft. But Eva Zeisel developed a curriculum tailored to the conditions of industrial production, and established close contacts between her course and the American

ceramic industry. She thus rejected superficial limitations, expressed «beauty», «feeling», and «pleasure». Being far from wanting to create something «novel» or «different» herself, she did not tolerate such a thing with her students, either. She rather gave them assignments such as developing «light, graceful, cool» or «heavy, fired, comfortable» shapes.

At the same time, however, functional aspects played a great role. She thus rejected spherical shapes, for instance, because they wasted precious space in the kiln whereas she preferred cylindrical vases and oval teapots because they were a lot more economical. (The same goes for the flat-sided pitchers she produced in 1929 which were supposed to take up but little cupboard space).

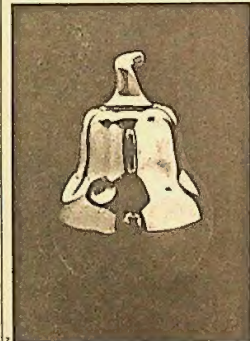
Eva Zeisel's students had to learn that «form» did not follow function or production process; a wonderful design could be completely deformed in the kiln.

They had to include in their design considerations aspects such as how an object would be held, how it would look on the table, how it would appear in the presence of other objects, and what a play of light and shadow its shape would bring on. Models were changed over and again until the object functioned both by itself and in the presence of other objects. Only then master moulds would be made for industrial production. Eva Zeisel taught at the Pratt Institute for 15 years, from 1938 to 1953. The year of 1940 brought her international breakthrough as a designer.

For a competition organized by the New York Museum of Modern Art, she designed the set of china «Museum White» which the Castleton China Company produced in 1946. In that year she also had her first individual exhibition at the Museum of Modern Art. In 1947, the Red Wing Pottery commissioned her to design the informal dinner set «Town and Country».

In the early fifties she created, for the Hallcraft company, «Century» and «Tomorrow's Classic» which became the best-selling dinner set in the United States. In 1957, Eva Zeisel moved, with her family, to Chicago. Since then, she has worked for Rosenthal in Germany, Mancini in Italy, for numerous American companies and, in 1963, for Noritake in Japan. Then, in 1983, she returned to her home country—Hungary—and designed a line of bottles and boxes in vegetable shapes for Zsolnay/Pecs. At present she is preparing a new line of china dinner sets for International China.

This year, the Musée des Arts Décoratifs in Montréal, Canada, put together a comprehensive touring exhibition titled «Eva Zeisel-Designer for Industry» which has already been shown at the Austrian Museum of Applied Arts in Vienna. In the catalogue published in English, Eva Zeisel gives a detailed account of her life and career: «On Being a Designer». It is a fascinating document of an artist's 50 years of professional experience—an artist who has witnessed the most diverse developments of design in the 20th century, and who, nevertheless, has seen it as her only mission «to please» her contemporaries' «eyes and hands».

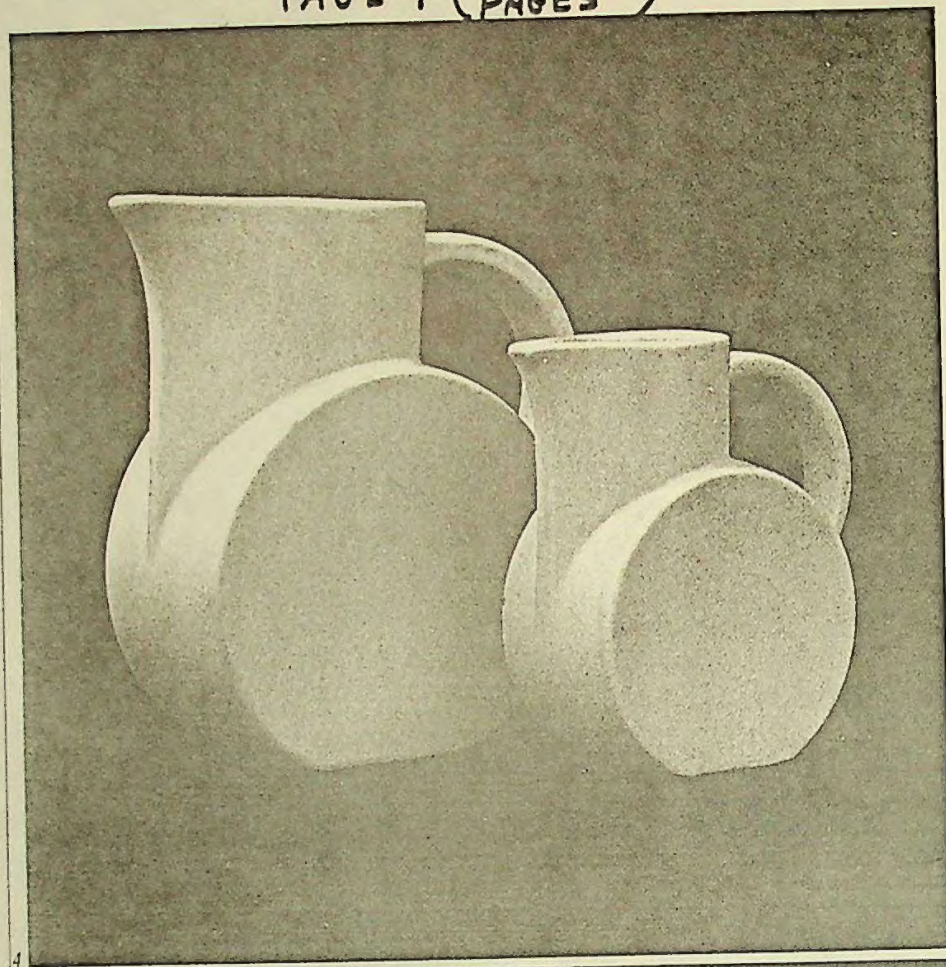


ceramic industry.

Eva Zeisel has always been opposed to «soulless modernism» which has failed to connect with the buyer/user by way of «beauty» or «pleasure».

For her industrial design had always been associated with the same satisfaction as the production of clayware with the potter's wheel—and so this artist also required designs of her students which, despite technical and eco-





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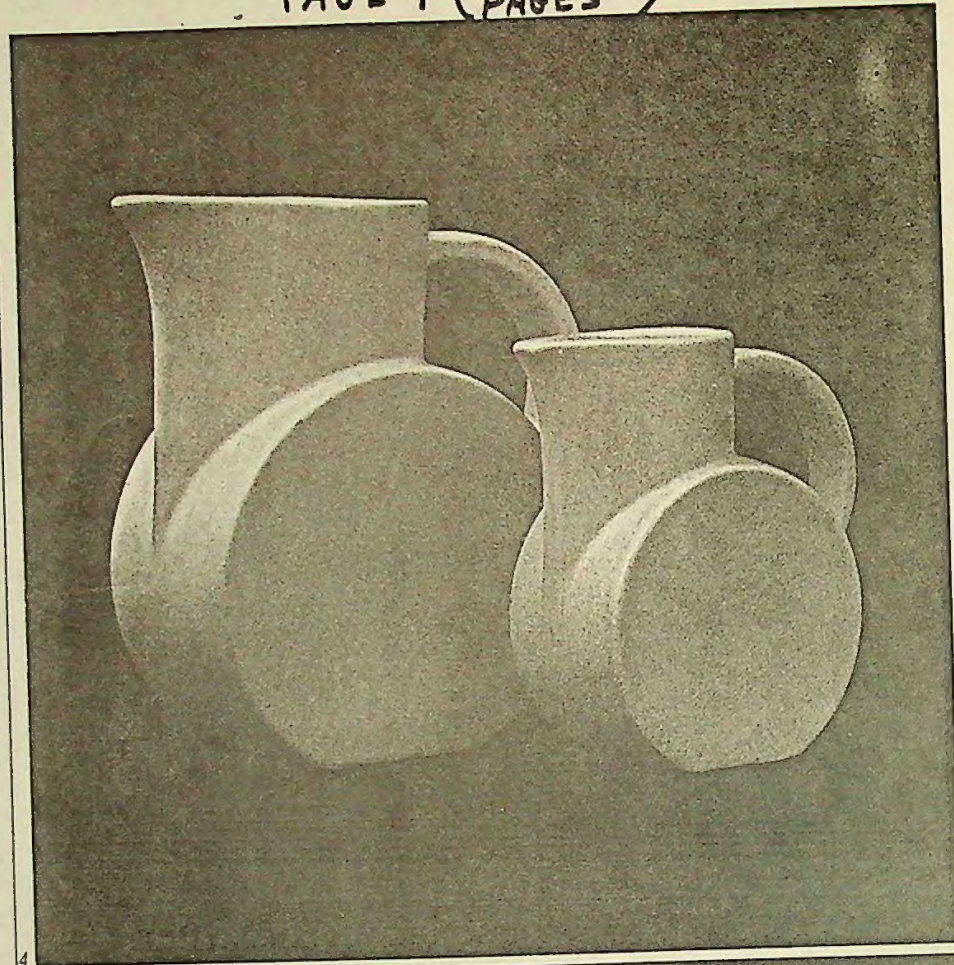
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For a competition organized by the New York





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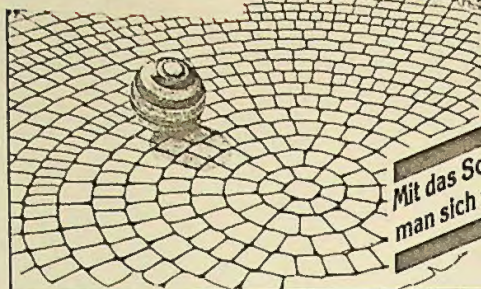
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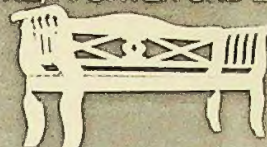
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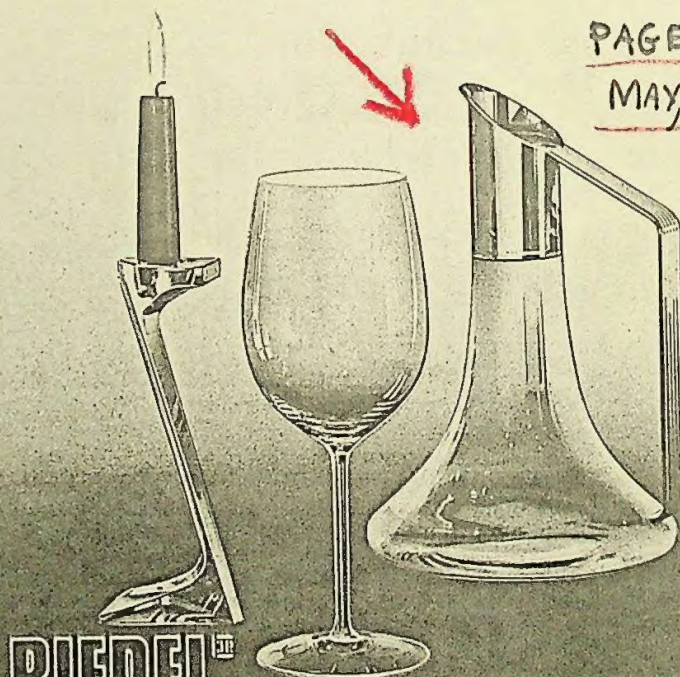


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### Funktion und zeitloses Design zum Thema Dekantieren



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MAY 1987

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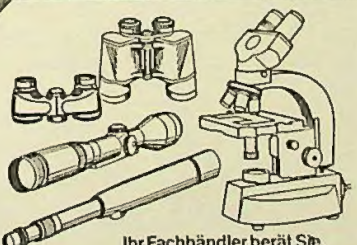
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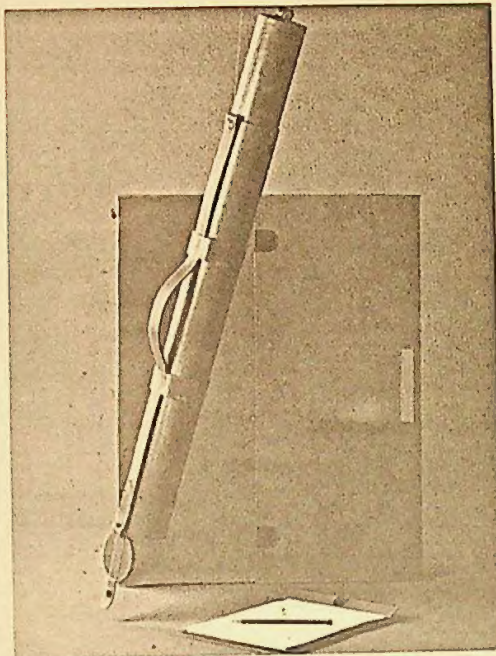
# DESIGN 460

## PAGE 18

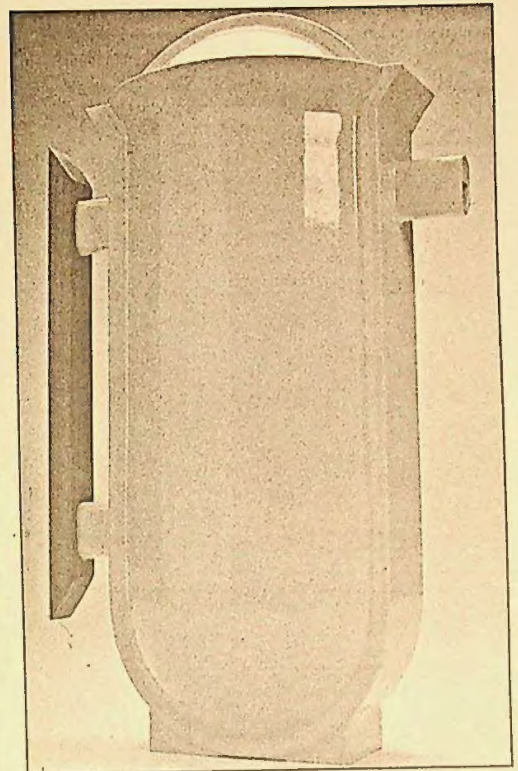
### APRIL, 1987

#### Hide ideals

Arte Cuoio was started in 1980 because of Oscar Maschera and Claudia Serafini's passion for working with leather. The group has made a name for itself by constantly researching and working with architects on new items for a demanding market. This portfolio, clip board and envelope were designed by Bruno Morassutti. The fine quality leather and handcraft are complemented by the use of traditional techniques for keeping the leather, using vegetable tanning and aniline dyeing. The leather itself is imported from northern France and Germany. Details: +39 721 68688.



**The heat is on**  
Marita Janssen, from the Netherlands, has designed a heat conserving coffee pot made from stoneware with a double layered wooden handle. Details: +31 20 626819.



Gary Childs GCAS

#### Pretty as a pitcher

The work of nine British designers will be on display in an exhibition of jewellery and precious metals, at the Design Centre from 16 April to 15 May. It aims to show that good modern design can be combined with traditional craftsmanship, at prices that

are still affordable. As well as award-winning gold and diamond jewellery, there will be fine silver tableware. Kelly, a graduate of the RCA and a Freeman of the Goldsmiths Company, has produced a set of beakers and this hand-raised water jug in silver. Details: 01 839 8000.



#### No hero in heroin

Alan Stevenson, a graphic designer campaigning against heroin, aims to show that anyone can become addicted. He hopes that his uncompromising treatment of the subject will get the message across and will interest other designers. Details: 01 777 6640.



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# THE TUPPERWARE® COLLECTION

VOLUME 1, NUMBER 1 Received June 2, 1986 SUMMER 1986



Received June 2, 1986

Tupperware

TIME OUT WITH TUPPERWARE  
Tupperware Products Travel  
In Style

PAGE 1

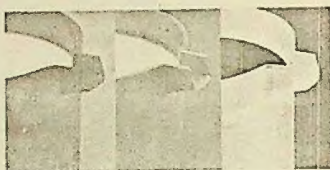


## BEVERAGE SERVERS

D7/319

PAGE 8

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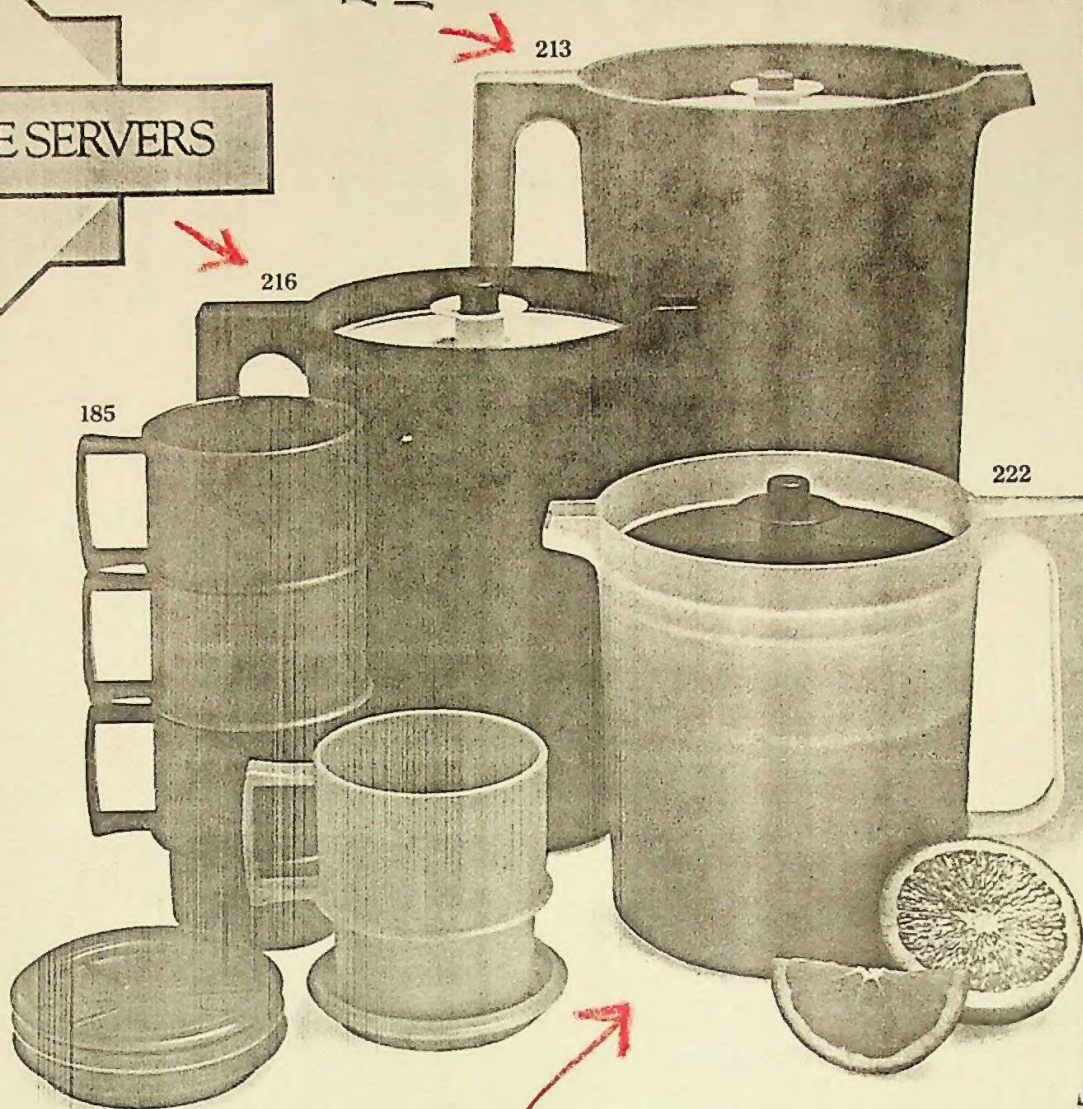
214 1-Gallon Pitcher. Classic Sheer® with cranberry Seal. \$12.98 ea.

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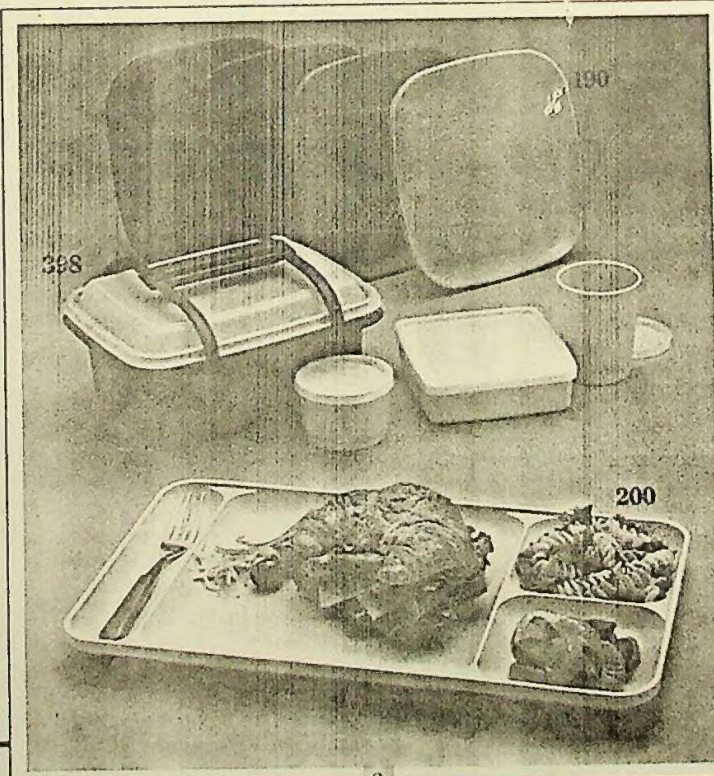
◆ 222 Go-Between Pitcher. Classic Sheer with cranberry Seal. \$7.49 ea.



THE  
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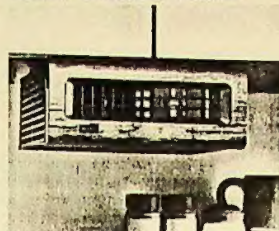
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# Get Richer <sup>P.74</sup> On Our Pourer.

Nov. 1, 1985  
**HOUSEWARES**

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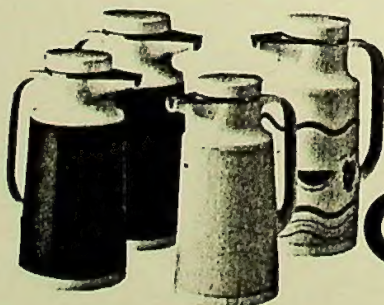
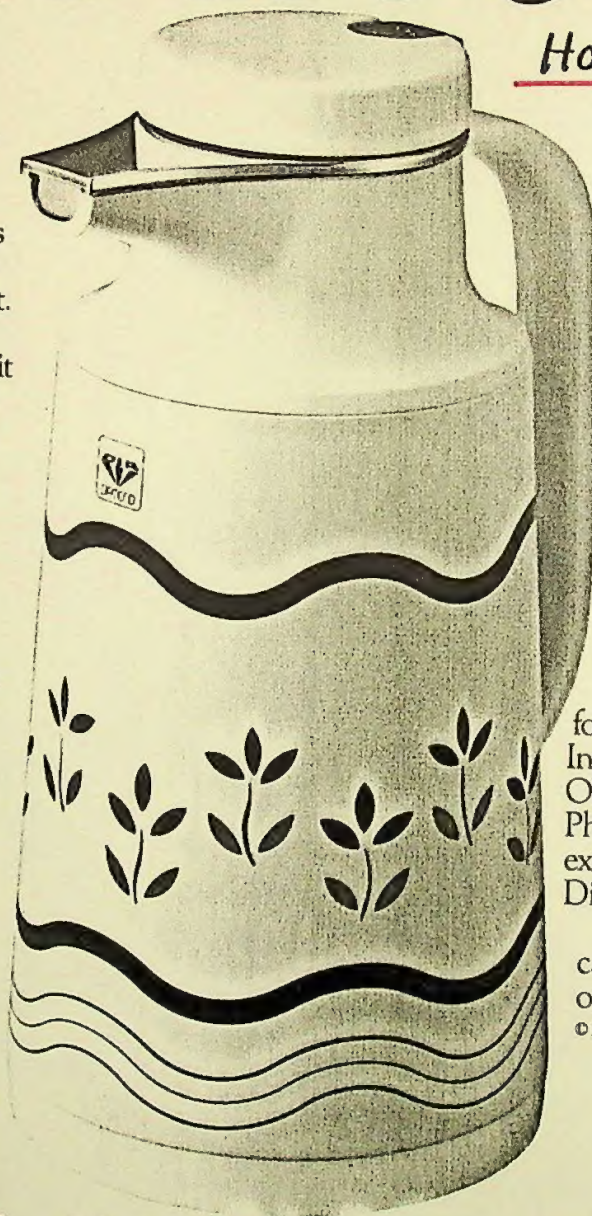
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Wouldn't you rather have a fashionable decanter on your table instead of a bottle? Our exclusive wine set of handblown glass—service with style from Colony. 50-oz. decanter surrounded by six 8-oz. stems, #90102 . . . . . reg. 50.00 24.95

**Q. Perfection in a glass, in a sale:**  
33% off our vintage selections.  
In the pursuit of excellence we had these handblown glasses designed to very exacting specifications. The ultimate in correct glasses for wine, champagne or whatever fits the mood. You don't have to be a wine connoisseur to appreciate the perfect flow of graceful line: Perfect All-Purpose #901300 or Perfect Flute #901301

Each matching set of 4 . . . . . reg. 30.00 20.00

**R. 33% and 40% savings—what better reason to throw a party?**  
A cool contemporary, a handblown glass champagne cooler with large ring handles and a clearly entertaining look.

5 1/2" #901600 . . . . . reg. 60.00 39.95

Guests will flock around this handblown glass chip 'n' dip, beautifully designed to make your snacks look even more appealing.

11" #901601 . . . . . reg. 30.00 14.95

**S. Make every year a good year—raise a glass with 40% savings**

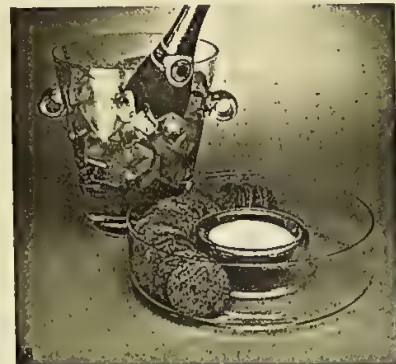
Vintage success is assured when you toast with Crown Coring

Blossom (left) Goblet(01), Wine(25) or Flute(50). Set of 4 #9015 . . . . . reg. 25.00 14.95

Images (right) Goblet(01), Wine(25) or Flute(50). Set of 4 #9014 . . . . . reg. 25.00 14.95

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**X. Your bar has never looked so well stacked—celebrate with 33% savings**  
Two for lunch or eight for brunch? This starter set from a Towle® company is our Main Course Selection to serve all your purposes. The Nordic 32-pc. set includes eight each: 13-oz. double old fashioned, 15-oz. tumbler, 12-oz. highball and 6-oz. juice, #901602 . . . . . open stock 30.00 20.00

**U. Bottoms up—40% off beer glasses**  
Wide mouthed glasses with narrow bottoms—Stockholm by Toscani adds a touch of modern style to Sunday afternoon sports. Set of four 12-oz. #901603 . . . . . reg. 25.00 14.95

**V. When beer is your drink, we have the mug for you at 40% off**  
Inspired by the British, Toscani offers you Lager mugs, great for parties or informal get-togethers. Turn your den into a pub with these heavy, large handled beer glasses. Set of four 16-oz. mugs, #901604 . . . . . reg. 25.00 14.95

**W. 40% savings, as pretty as a pitcher**  
This 50-oz. all-purpose Mario pitcher by Reixes is substantial enough for everyday use, accommodating beer as gracefully as it does lemonade. And lots of it, too. The large handled, heavy bottomed pitcher is a pretty

practical addition to your dinner service. #901608 . . . . . reg. 17.00 9.95

**X. Competing with the best for graciousness, glassware savings**  
Contemporary, sleek Bormoli Oxford glassware will prove to be as multi-faceted as your skill as a host: 13-oz. highball #901605 or 12 1/2-oz. double old fashioned #901606. Each matching set of 4 . . . . . reg. 10.00 7.50

**Y. Sparkle from six different angles**  
Portland glassware by Bormoli is six faceted with extra heavy bottoms. An essential addition to anyone's bar service. 13 1/2-oz.

highball #901607 or 12 1/2-oz. double old fashioned #901608. Each matching set of 4 . . . . . reg. 12.50 10.00

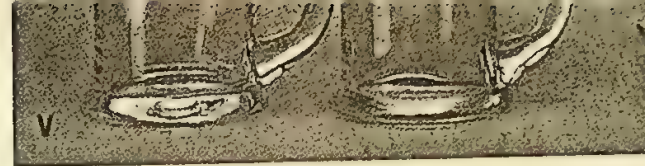
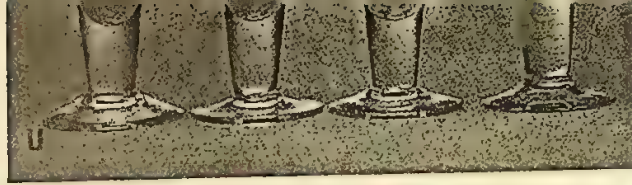
**Z. You say you want a revolution?**  
Here's no-nonsense glassware, 33% off Industrial strength Revolution is offered by Crown Corning, borrowing its hi-tech look from institutional glassware then taking a daring step further with striking vertical faceting. The 7-pc. set includes a generous 64-oz. pitcher (great for punch, iced tea or beer) and six 12-oz. glasses. Made for impromptu get-togethers, sturdy enough for everyday use. 7-pc. set, #901610 . . . . . reg. 30.00 19.95

the  
main  
course

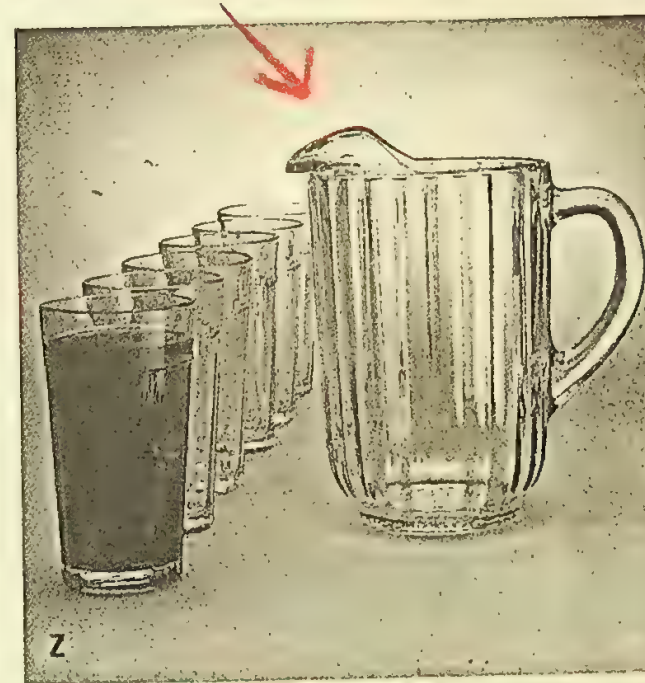
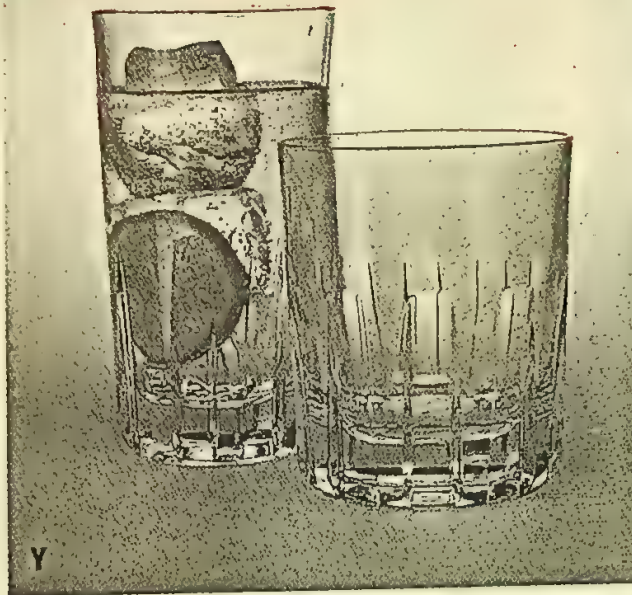
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1 D7-319

our drink,  
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your den into a pub with  
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**as pretty as a pitcher**  
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rd lots of it, too. The large  
tomed pitcher is a pretty.

practical addition to your dinner service.  
#901609..... reg. 17.00 **9.95**  
**X. Competing with the host for graciousness, glassware savings:**  
Contemporary, sleek Bormioli Oxford glassware will prove to be as multi-faceted as your skill as a host:  
13-oz. highball #901605 or 12½-oz. double old fashioned #901606.  
Each matching set of 4..... reg. 10.00 **7.50**  
**Y. Sparkle from six different angles**  
Positano glassware by Bormioli is six faceted with extra heavy bottoms. An essential addition to anyone's bar service. 13¼-oz.

highball #901607 or 12¼-oz. double old fashioned #901608.  
Each matching set of 4.... reg. 12.50 **10.00**  
**Z. You say you want a revolution?**  
**Here's no-nonsense glassware, 33% off**  
Industrial strength Revolution is offered by Crown Corning, borrowing its hi-tech look from institutional glassware then taking a daring step further with striking vertical faceting, the 7-pc. set includes a generous 64-oz. pitcher (great for punch, iced tea or beer) and six 12-oz. glasses. Made for impromptu get-togethers, sturdy enough for everyday use. 7-pc. set, #901610..... reg. 30.00 **19.95**

PAGE 17 BOTTOM RIGHT ↖

the  
main  
course



# Silber der 20er und 30er Jahre

Das Badische Landesmuseum Karlsruhe eröffnete im Herbst 1981 eine ständige Schatzkammerausstellung aus mehreren Bereichen des Kunsthandwerks der zwanziger und dreißiger Jahre, in der auch eine Reihe interessanter Silberarbeiten gezeigt werden

MAY  
1983  
p. 40

GOLDSCHMIEDE ZEITUNG

D7/319



Die Dokumentation der Entwicklung im Kunsthandwerk des 20. Jahrhunderts ist eine der Aufgaben des Badischen Landesmuseums Karlsruhe. Darüber hinaus werden in interessanten Einzel- und Gruppenausstellungen Künstler aus allen Bereichen des geltenden Handwerks vorgestellt. 1981 faßte das Badische Landesmuseum einen Teil seiner Exponate zu einer neuen Schatzkammerausstellung über das Kunsthandwerk der zwanziger und dreißiger Jahre zusammen. Die Epoche des Art Deco, mit ihrem Anspruch des Aufbruchs in eine neue Zeit, nimmt hier einen großen Teil des Raumes der Sammlung ein. Neben kunstvoll gearbeiteten Objekten des Möbelhandwerks, der Keramik, der Lackmalerei und anderen Handwerken, zeigen charakteristische Beispiele für die hohe Blüte der Gold- und Silberschmiedekunst dieser Zeit. Berühmte Namen französischer und deutscher Gold- und Silberschmiede wie Tétard, Cardeilhac, Wende, Pêche und weitere sind die Schöpfer der ausgestellten Arbeiten.

1  
Teeservice, Silber, Lapislazuli,  
Jacques und Pierre Cardeilhac,  
Paris, um 1930

2  
Leuchter, Messing mit Email,  
Mizi Otten-Friedmann, Wien,  
um 1930

3  
Zwei Teekannen, Silber mit  
Holzgriffen, Jean E. Puiforcat  
(1897–1945), Paris, vor 1932

4  
Teeservice, Silber mit gefaß-  
ten Türkisen, Elfenbeingriffe,  
Entwurf Dagobert Pêche  
(1887–1928), Wiener Werk-  
stätte, um 1920

5  
Kanne, Silber mit Holzgriff,  
Jean Tétard, Paris, 1935

6  
Teedose, Silber, Jean Tétard,  
Paris, 1931



GOLDSCHMIEDE  
ZEITUNG  
MAY, 1983  
p. 40



D7/319

n textiles . . . Czech glassware . . . new designers' den in Norwich

DESIGN 409 JANUARY, 1983

## New course for textile town p.5

Now that Bradford University is planning to abolish its textile degree course by 1985, Bradford and Ilkley Community College looks set to fill the vacuum with its even more industry-related course in textiles.

The man behind the college's new approach is Bruce Rainsford, the newly appointed Head of Division of Textiles and Fashion. Rainsford, who has been on the textile scene for 30 years, has some refreshing and radical views on education and industry. The Bradford University textile course, he says, was founded on the success of the old Bradford technical college 'but it had become too academic for the present stringent economic climate'.

In its place, the Bradford College course will cover training from technician to graduate level and there will also be 'off-the-peg' normal textile, higher technical and Higher National Diploma courses.



### Bruce Rainsford: two types of designer

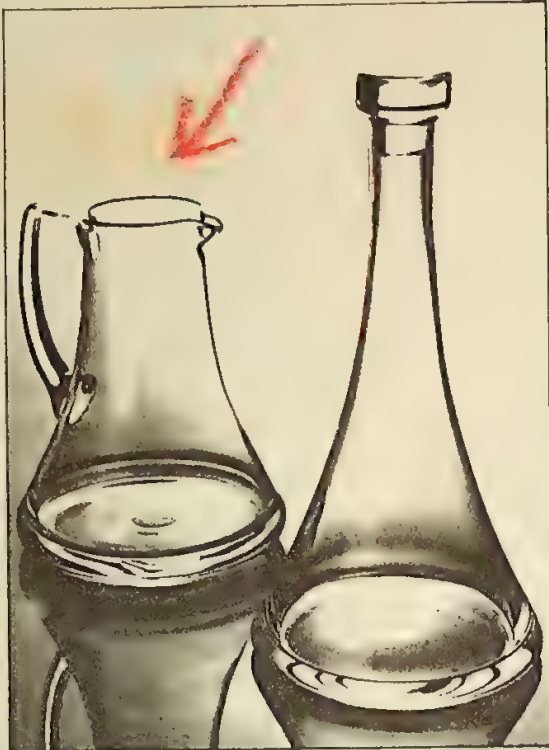
After discussions with the textile industry, Rainsford hopes to develop tailor-made courses for different sectors. Another idea is to provide part- and full-time interior design courses related to both the domestic and the larger contract markets. Although the National Association of Retail Furnishers runs its own courses on this, Rainsford would like to see Bradford become a centre for this development.

Despite the widespread depression in the whole industry, Bradford textile firms have seen some growth and are now consolidating. It was an awareness of the changing needs of the industry and of the new technology

being used in it, however, that convinced Rainsford of the necessity for a different kind of training. He also suggests that there has been a bit of a vicious circle in the industry itself and it was this that prompted him to look at what was wrong with existing textile courses. 'Fashion designers in Britain justify using imported materials because they do not find exciting enough designs and fabrics made here,' says Rainsford. 'But it is with their support that we could do something about it.'

He concludes that two types of designer go into industry in Britain. One is too technologically biased and has little training in artistic skills; the other has had an artistic training but has little understanding of the structures of fabrics or their practical application. Rainsford hopes that by combining the training of the so-called 'mechanics' and the 'airy-fairies' in a design degree course things might begin to improve. His approach has much to commend it.

Annie Clark



Winner of a gold medal at this year's International Consumer Goods Fair, Brno, Czechoslovakia. The range consists of off-hand shaped crystal drinking glasses and jugs designed by Jozef

Klembus and made at the Spojené Skláre Rovné, one of the largest factories in Slovakia. Enquiries to Ian Cumming, Vitrea, 12 Clerkenwell Road, London EC1

## Showing up strong in East Anglia

Design is a flourishing business in East Anglia (DESIGN, November 1979, page 69) and local councils are still doing a great deal to attract and support new enterprise. Norwich city council, for example, recently backed a new development called the Glass House, a community of 32 small firms based in the city's former Glassworks. Funded by ICFC Properties and run by the Wensum Glasshouse company (of Covent Garden, London, repute), the East Anglian scheme is an interesting mix of design studios, offices, workshops and shops.

One company operating from here is Associated Images, a co-operative of freelancers with skills in graphic and interior design, illustration, photography, marketing, management and research, video and film production. Run by



**The Glass House in Norwich: 'a creative bureau'** work but is now getting known both nationally and internationally. It shares 16 000 square feet and an attractive glazed courtyard set up as an exhibition space with the other Glass House offices and studios. AI's survival as an 'in-between agency', as Denyer calls it, has quite a lot to do with the two-year interest free loan it gets from the city council as part of its employment



JC Bamford, maker of machinery for the construction industry (see model above), has long been renowned for the importance it places on design (DESIGN,

recognition for this: the distinction of Royal Designer for Industry for 1982. The other new RDIs are Bernard Lodge, of film and television graphics firm



D7/319

# ANCHOR HOCKING

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Crown Point, a perfect blend  
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the contemporary.

HOUSEWARES

p. 159

JANUARY, 1978





Anchor Hocking was the first  
to bring you textures in blown glassware  
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# CLEAR GLASS, NATURAL WOOD: SIP, SUP, AND BE REFRESHED

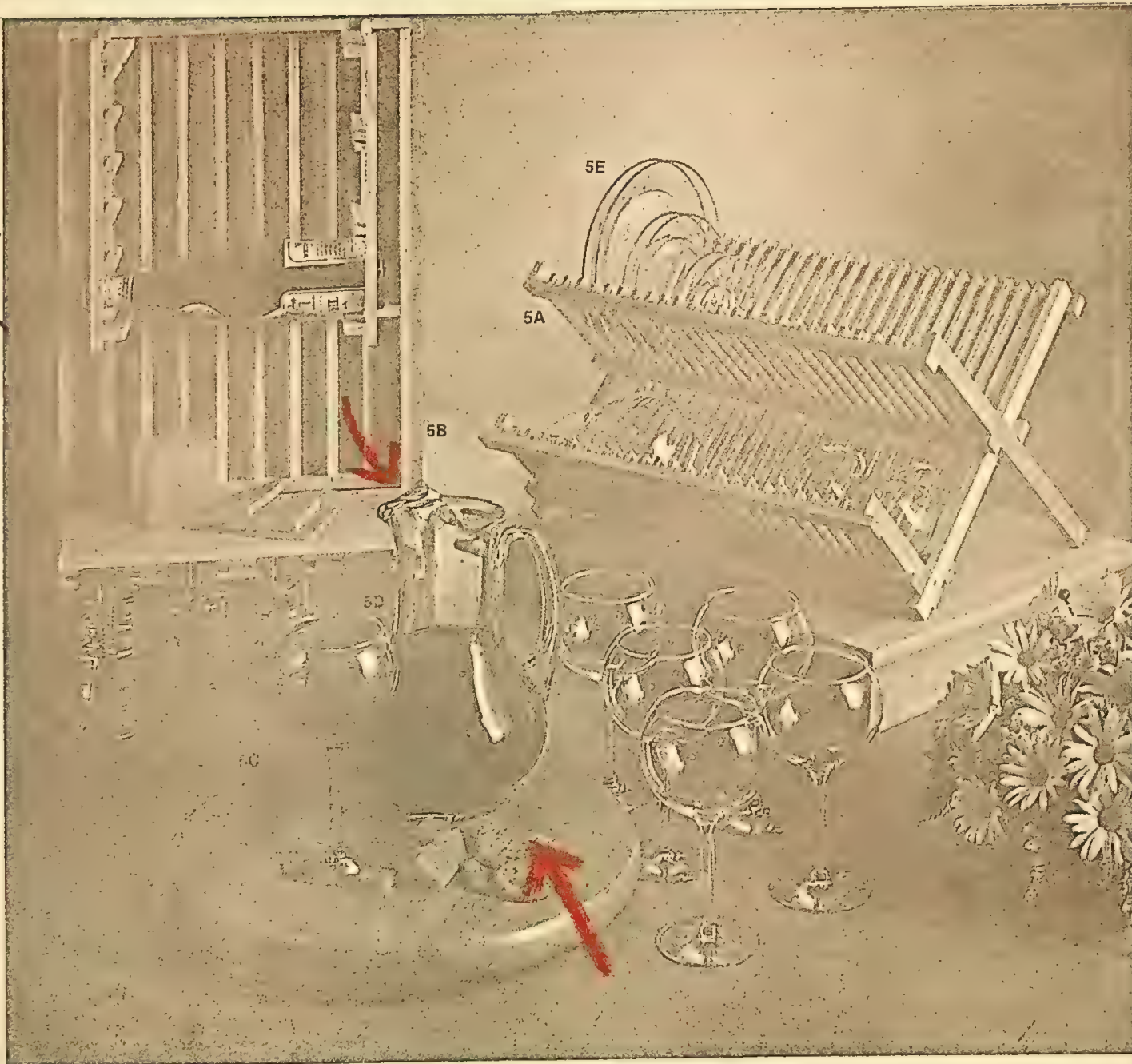
We've let our imagination go near and far, gathering special looks for your summer entertaining.

- 5A. Wooden dish rack holds 24 plates, 15.00
- 5B. Natural wood wall cabinet holds glasses and wine bottles, can be used as a cheese/cracker board, too. 20.00
- 5C. Sugar-maple lazy Susan, 16" diameter, 28.00
- 5D. Hand-blown sangria set of 90-oz. pitcher and six 18-oz. wine glasses, 24.00
- 5E. "Cristelle" 20-piece glass dinnerware service for four: dinner plates, salad plates, cups, saucers, soup bowls. 11.99
- 5F. Coca-Cola® crate, six glasses, 12.00

Decorative Housewares, all stores but Pentagon.

JUNE 5, 1977

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PAGE 5

IT'S ALL AT  
WOODIES



D7/3

WASH. STAR

SUPPLEMENT TO SUN. JUNE 5, 1977

# TAUGHT SAVINGS

FRONT COVER

# IT'S ALL AT WOODIES

See page 24 for our cover story!

Supplement to the Washington Star—Sunday, June 5, 1977



62. 11/10 X in D7 212.

63. 11/10 X in D7 212.



D7/319

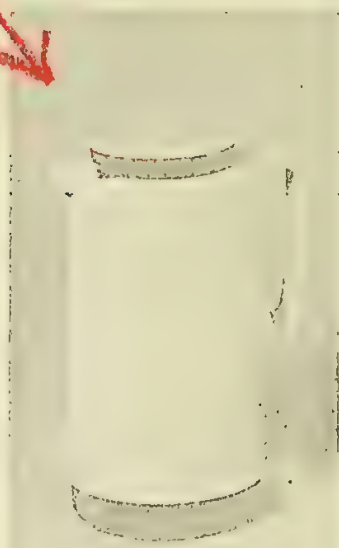
# GIFTS & DECORATIVE ACCESSORIES

JULY, 1974

p. 97



Ball food processor from France chops, grinds, blends, slices, and purees. \$160. Cuisinart, 20 Bruce Park Ave., Greenwich, Conn.



Sleek vacuum jug in bright yellow with black trim. Pours with top on. \$16. Copco Inc., 11 E. 26 St., New York.

Food is beautiful—more and more of your customers will agree. Why? Because, as it goes up in price, food is acquiring luxury status. A good meal means more than ever. Part of food's appeal is its sensual appeal—to sight as well as taste. A good meal is a beautiful meal, and attractive, stylish gourmet accessories go a long way toward making a meal beautiful. People will be spending more time making inexpensive foods tasty and interesting, which should be a boost to gourmet sales. But be choosy and select your merchandise with an eye to fashion: on the table or in the kitchen.



Elegant practicality characterizes these porcelain spice jars in an updated apothecary jar shape. The white, terra cotta trimmed jars protect spices from light. \$8.95 each. Bing & Grondahl, 111 N. Lawn Ave., Elmsford, N. Y. 10523.



Gay, kitchen-brightening plaids. Drizzles jar is 7½ in. high. \$16. Salt and pepper shaker set, \$7. Both in brown or green. Spoon rest in brown, green or yellow, \$5. Fitz and Floyd Inc., 2040 Dallas Trade Mart, Dallas 75207.



XR in D7/317  
77



D7/319

MARCH, 1960

P.9

D7/319  
92

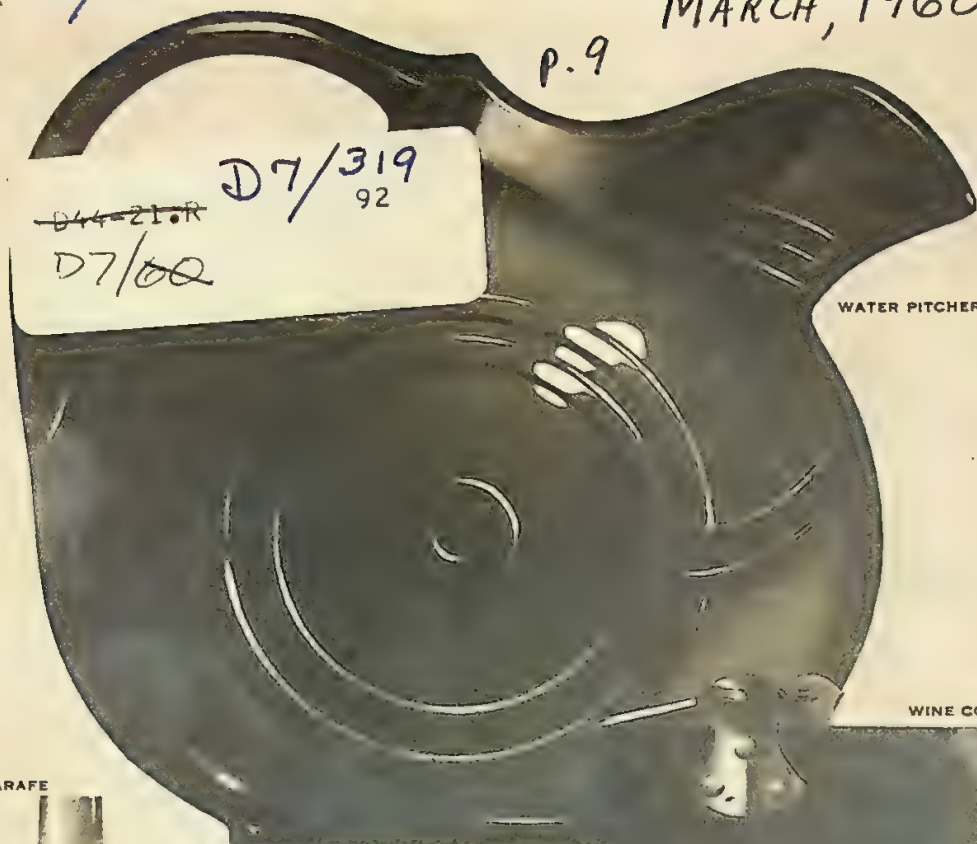
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D7/60

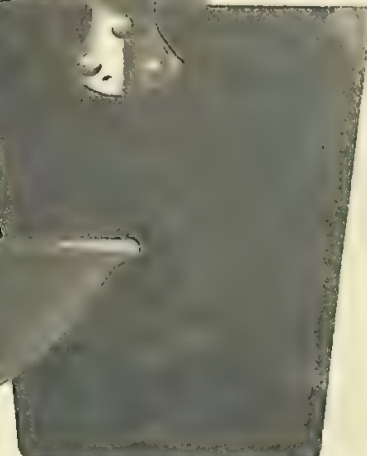
CARAFE



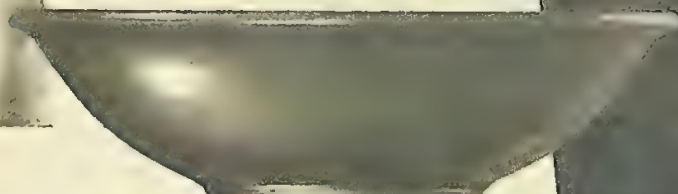
WATER PITCHER



WINE COOLER



SALAD BOWL



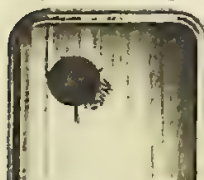
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TOMATO JUICE PITCHER  
Pkd. 1 doz.—20 lbs.



**3363/4593—5 OZ. BLOWN**  
TOMATO JUICE GLASS  
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**3363/4594—5 OZ. BLOWN**  
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JUICE PITCHER  
Pkd. 1 doz.—20 lbs.

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**3566/21—10 OZ. BLOWN**  
TALL TUMBLER—Monogram  
Assortment

Consists of 3 doz. each 3566  
Dec. 2743—initials A-D-E-F-G-  
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Pkd. 72 dozen in 6 cartons—  
300 lbs.

### FROSTED NUMERALS



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Pkd. 24 dozen in 2 ctns.—  
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tall, of 9½ ounce  
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**3519/2606—**  
9½ OZ. BLOWN  
TALL TUMBLER

Pkd. 12 doz.—48 lbs.

**790/2606—**  
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PITCHER

Pkd. 1 doz.—39 lbs.

PAGE 4

NOTE: ALL TUMBLERS HAVE REINFORCED EDGE TO PREVENT CHIPPING.

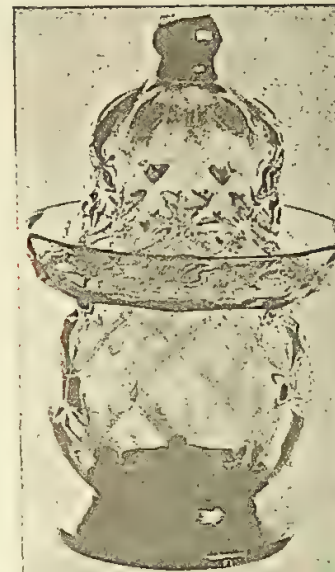
ANCHOR HOCKING GLASS CORPORATION, LANCASTER, OHIO, U. S. A.

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Original Catalog in T-4A Box  
XR in D7-303





D7-319

AMERICAN GLASS

© 1941

NK 5112-M26 C.2

1 and 2. Clear brilliant green; 24-rib mold. Overall heights 7" and 5 1/8". 3. Deep yellowish green; 10-diamond mold. Overall height 6 11/16". 4. Light green; 10-diamond mold. Height 5 1/2". 5. Brilliant sapphire blue; 10-diamond mold; petaled foot. Overall 6 7/8". 6. Clear green; 24-rib mold. Height 6 1/4". (No. 2, collection of Richard A. Loeb; No. 3, courtesy of the Philadelphia Museum of Art; Nos. 1, 4-6, collection of the authors.)



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DESIGN DIVISION

by

*George S. <sup>Kinner</sup> and Helen McKearin*

2000 Photographs

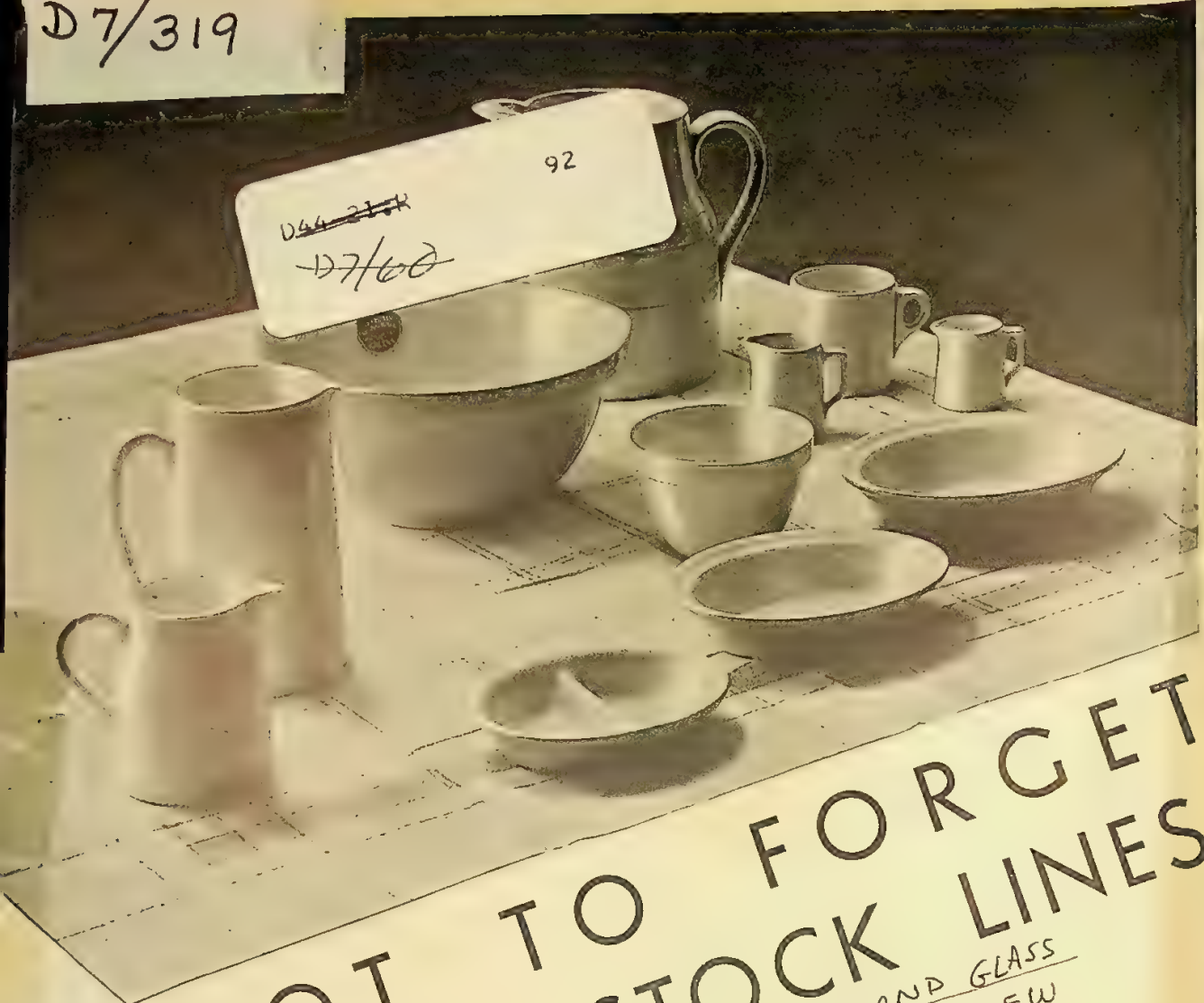
1000 Drawings by James L. McCreery

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TRADE REVIEW  
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PAGE 88 ?

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OMEGA watch No. 5,783,249 was placed first in order of merit among watches entered at Kew-Teddington (National Physical Laboratory) for the 1935 annual trials at the world-famous English observatory. Its rating of 97.2 out of a theoretical 100 marks, came within two points of the all-time record for the observatory of 97.4, which was established by the Omega Watch Co. in the 1933 tests. Last year the company won first place with a rating of 97.0, and no less than 17 of its entries were included among the 50 "best performances". It now has the added distinction of having won first place at "Kew" five times in the last eight years: 1928, 1930, 1933, 1934 and 1935. For Omega watches in this country John R. Wood Sales Corp. is the sole distributor.

Omega watch No. 5,783,221 was tied for first place in the 1935 trials with a 97.2 rating; in fact the four places at the head of the list all were won by Omega, which also tied for fifth place. Out of the first 33 "best performances", 11 were credited to the company.

With a rating of 96.9 the Zenith Watch Co. tied for fifth place; tied for eighth place with 96.3; won tenth place with 96.2, and tied in thirteenth place with two entries both given the rating of 95.9.

Of the watches included among the 33 "best performances" so far reported, all were fitted with the lever escapement and with the Guillaume compensation balance. It is noteworthy also that seven tourbillons were included among the first 33 movements; and that Patek, Philippe & Co., all of whose entries were of this type, won eighth place on the list with a lever 1/5th second tourbillon.

National Jeweler, April, 1936

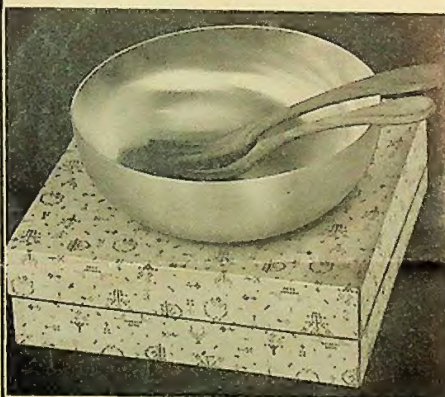
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Salad Bowl Set No. G5320

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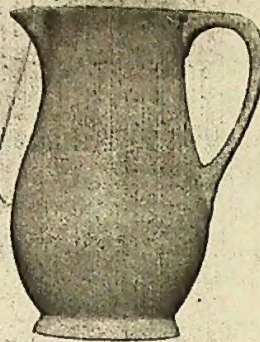
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LENEX BELLEEK ©1909  
PAGE 18

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No. 1045  
Hgt., 9 1/4 in.  
Price, \$2.00 each



1044  
8 1/4 in.  
1.75 each



1043  
7 1/4 in.  
1.25 each



1042  
6 1/4 in.  
10.60 doz.



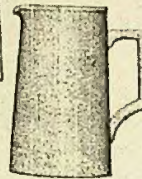
No. 030  
Hgt., 8 1/2 in.  
Price, \$1.50 each



1073  
7 3/4 in.  
1.50 each



1074  
6 3/4 in.  
1.25 each



1075  
5 3/4 in.  
.90 each



400  
5 1/2 in.  
1.25 each



No. 1301  
Hgt., 6 3/4 in.  
Price, \$1.00 each



1103  
6 1/8 in.  
1.50 each



1104  
5 3/8 in.  
1.25 each



1105  
4 in.  
1.25 each



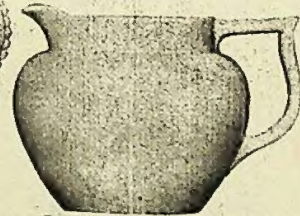
No. 352  
Hgt., 5 1/4 in.  
Price, \$1.50 each



407  
8 in.  
1.50 each



04  
7 1/4 in.  
1.75 each



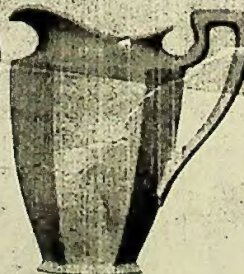
884  
6 1/4 in.  
1.50 each



No. 018  
Hgt., 9 1/2 in.  
Price, \$3.00 each



007  
8 1/2 in.  
2.25 each



006  
8 1/2 in.  
2.25 each



520  
6 in.  
1.50 each